

KERAMIC STUDIO

Vol. XIII. No. 8

SYRACUSE, NEW YORK

December 1911



A view of the exaggerated reports which have been circulated in regard to prizes for the Robineau porcelains exhibited at the International Exposition of Turin, Italy, the editor wishes to set the truth before the readers of *Keramic Studio*, although she would have preferred waiting for definite information before saying anything. The

following extract from a letter of the American Consul at Turin will explain the matter:

"It is a pleasure to me to say to you that the Class Jury charged with making provisional awards for ceramic exhibits at the Exposition has reported in favor of a Grand Prize to the American Woman's League for the exhibit of Robineau porcelains, and, further, in favor of a grand prize for Mrs. Robineau as artist. It is possible that the provisional award of Grand Prize to Mrs. Robineau as artist cannot be maintained because the Jury regulations make no provision for the award of Grand Prizes except to exhibits. I shall see to it though that the Grand Prize awarded to the exhibit shall be maintained and shall do what I can, as a member of the Superior Jury of the Exposition, to have the prize provisionally awarded Mrs. Robineau also sustained."

Very sincerely yours,
Albert H. Michelson.

We have received so many letters of congratulation from all over the country that we have felt quite dismayed at the thought that all these good friends may have been misled, the papers having given the award to the exhibit as final, whereas it is only provisional, like the personal award to Mrs. Robineau, and may or may not be sustained by the Superior Jury. The papers also gave the impression that this provisional award was the only Grand Prize given to a ceramic exhibit. We know absolutely nothing about other awards but there is little doubt that Grand Prizes will be given to other ceramic exhibits. When we hear anything definite in regard to the award we will let the readers of *Keramic Studio* know all about it.

Christmas is with us again, and this year we have an unexpected treat for our ceramic workers, an issue full of pretty things to make for the holidays, designed by the pupils of Mrs. Kathryn Cherry's class in ceramics, little things and big, and all in the best of taste. If you do not find just the big thing you want you can enlarge the design of some little thing or rearrange the design of some other big thing or, vice versa, you can make little any of the designs that are too large for your piece. The treatments are written by Mrs. Cherry herself. And for our naturalistic friends we have her delightful studies of passion flower and amaryllis.

Our editorial last month has brought us a number of kind and appreciative letters. We wish to thank the writers collectively, as we have not the time to answer individually.

Here is a sample of the letters which have come to us: "After reading the editorial in the November *Keramic Studio*, which came a few moments ago, I wish to let you know that down here in West Virginia is a subscriber who takes the

Keramic for the good conventional designs it gives us. I am a teacher of a small class and I know what it means to keep students on the right road toward the best in design and I have succeeded in some cases beyond my expectations, in teaching them to love the simple conventional work and to turn away from the naturalistic in china decoration. I can not express to you what we owe to the *Keramic Studio*; we can not think of going on without it."

B. L.

We have put off starting the "Helpful Hints" column until January for two reasons. First, because of the unexpected opportunity to give a book full of good designs for Xmas; but, principally because we have not received as many or as helpful hints as we had hoped for and we are going to give our workers another month to send in to us what ideas they may have that they think will be new and helpful to other workers.

Another thing which we have talked about and can not yet see our way to start, is the competition for designs for simple table service, etc. We have not forgotten, but the truth is that we are so overstocked now with designs that we must wait a while to make room for a new lot. But keep thinking about it so that when we are ready you will all have "prize winners."

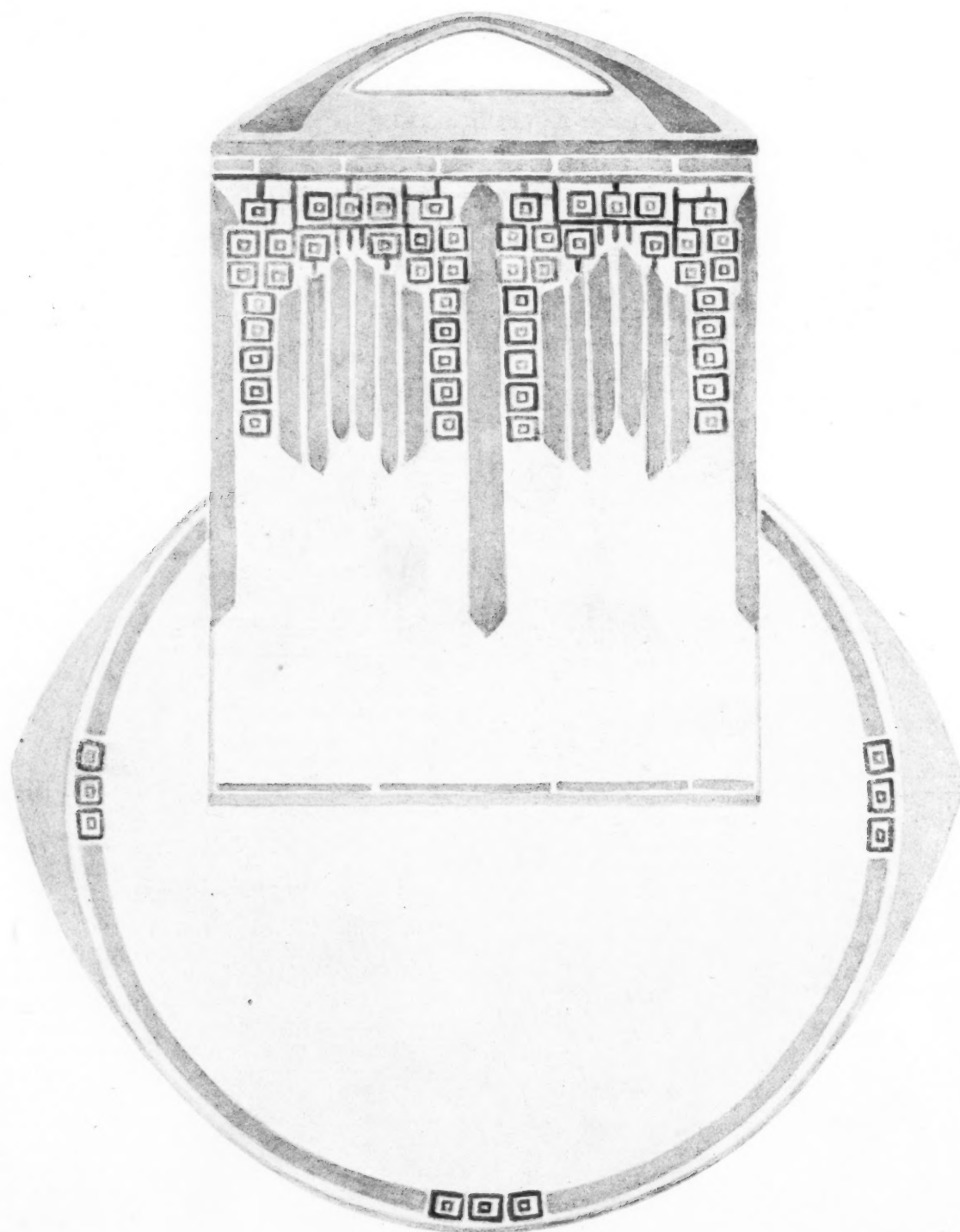
Something that we must try another year, is "suggestive designs for Hallowe'en and Thanksgiving."

By inadvertance, on the editorial page of November issue, we spoke of the designs given in that number as being by the ceramic class of the St. Louis Art Museum. We meant the St. Louis School of Fine Arts.

TECHNICAL SCHOOLS

TEACHERS College, Columbia University, has recently created two technical schools, of Industrial Arts and of Household Arts, involving an investment of nearly a million dollars, devoted to vocational education. The prime purpose of these schools is the training of men and women as teachers of industrial, commercial and household arts; but as technical schools they are training both men and women in various other skilled callings. Young women may obtain diplomas and certificates in such new fields as household management, house or interior decoration, home and institutional cookery, costume design, dressmaking, millinery, dietetics, laundry management, lunch-room management, nursery management, school and visiting nursing, sanitary inspection, and clerical work. In the School of Industrial Arts courses are offered in cabinet-making, pattern-making, wood-carving, forge, foundry, art metal work, drafting and design, industrial mathematics, ceramics, art photography, book-binding, library economy, textiles, plant management, business organization, accounting, stenography and typewriting.

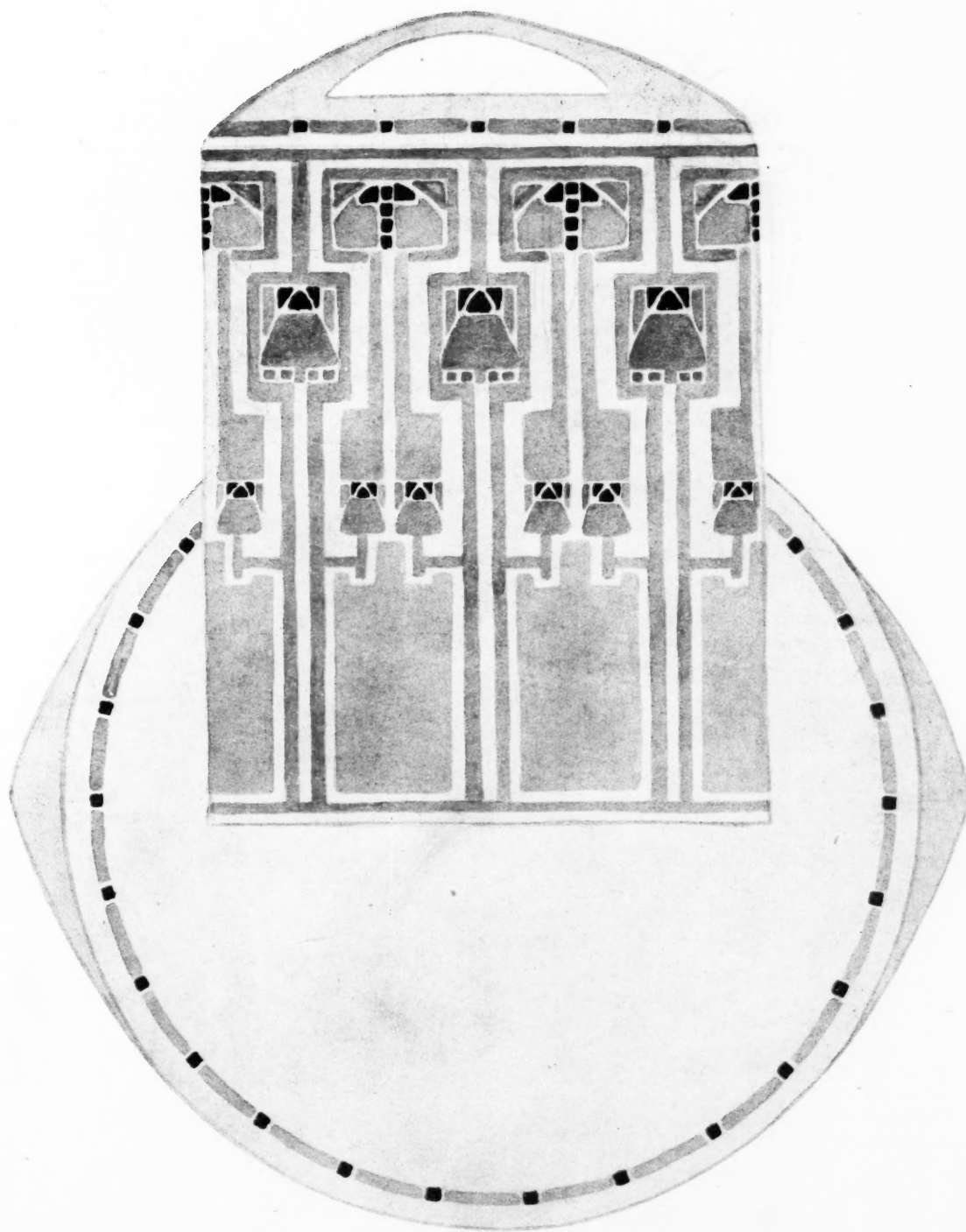
It is significant of the trend in education which would add to the present schooling in fundamental branches a distinct training for some useful calling for every boy and girl, that at this great metropolitan university these Schools are training teachers of practical subjects who will aid in the new crusade for a universal vocational education.



MARMALADE JAR—ANNA KREBS

PUT in the entire design in Green Gold, then go over gold thinly with lavender oil. Go over the entire surface, then carefully for a second time. clean out the small squares. Fourth Fire—Use a little Third Fire—Wash a thin wash of light Green Lustre, Yellow Green in centers of squares.

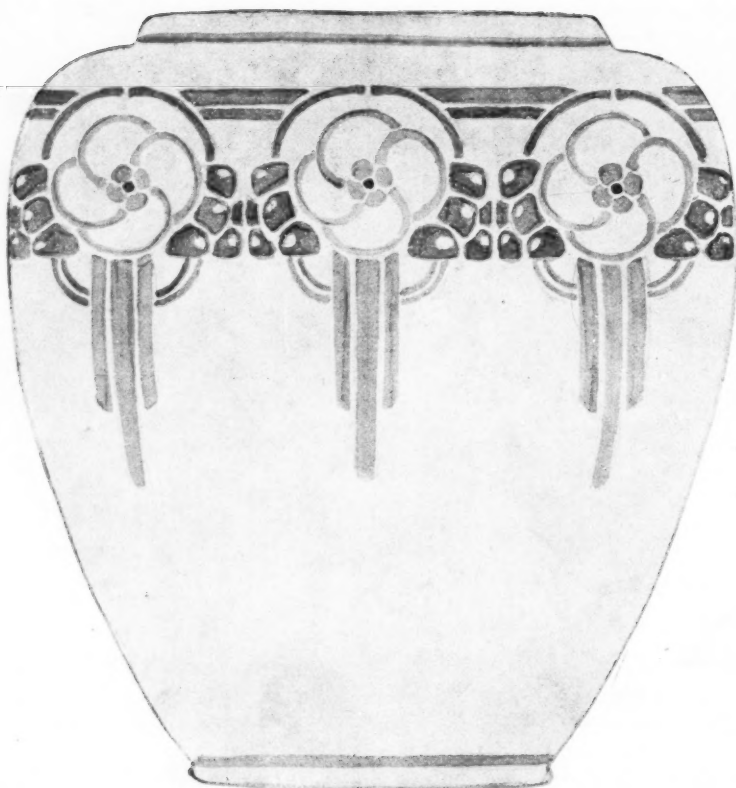
KATHRYN E. CHERRY'S DESIGN CLASS



MARMALADE JAR—MRS. L. R. LIGHTNER

CAREFULLY outline the entire design with India Ink. carefully before firing. Second Fire—Oil the dark spots. Dust Oil and then dust design with Pearl Grey six parts, with Yellow Green. If you feel the need of a tone over the Apple Green two parts, Grey for Flesh one part. Clean design jar paint a thin wash Yellow Brown and Yellow Green.

KATHRYN E. CHERRY'S DESIGN CLASS



VASE IN LUSTRES—PAULA FENSKA

VASE IN LUSTRES—PAULA FENSKA

PUT design in with Roman Gold, then fire. Second Fire—Paint Light Green Lustre over entire vase; wipe and clean out the flower form.

Third Fire—Put Yellow Lustre in flower form and go over the lines with Roman Gold to outline the flower form.



AMARYLLIS (Page 181)

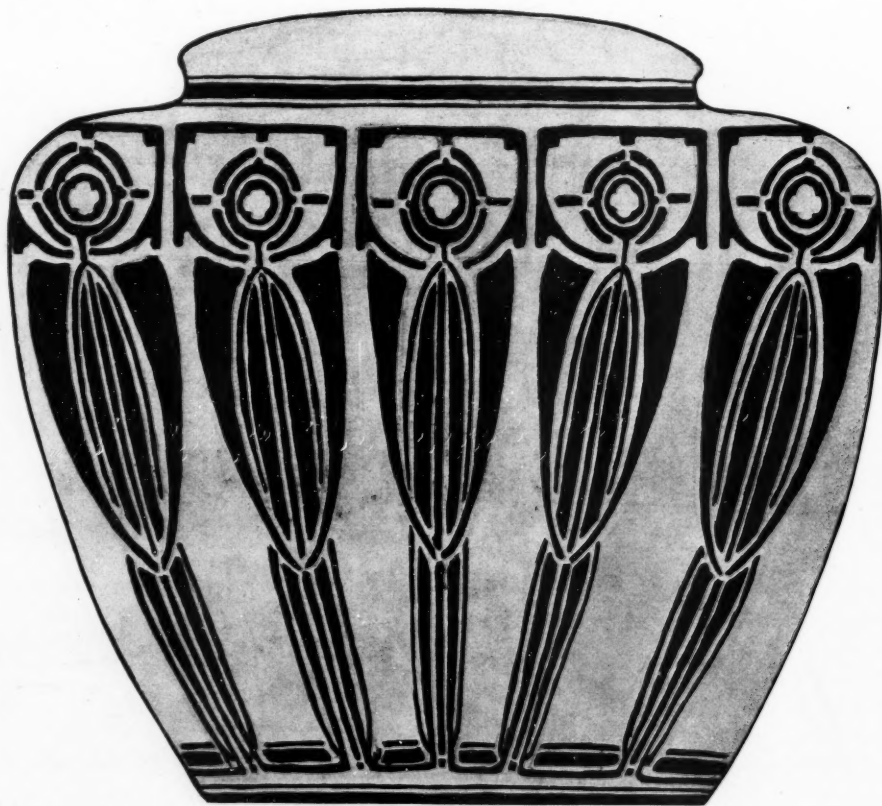
Kathryn E. Cherry

FIRST Firing—Paint in flowers with Blood Red and Ruby; in the darkest places use a little Black with the Ruby; the markings in flowers are Moss Green and Yellow; the stamens are Auburn Brown; the stems are Blood Red and Violet; the leaves are Moss Green and Brown Green and a little Shading Green; the background is Moss Green and Yellow Brown.

Second Firing—Touch up flowers with Carnation and Ruby and a little Roman Purple toward center which is a warm Yellow Red; use Yellow Brown and Blood Red. Touch up leaves with Yellow Green and wash a little Blood Red toward edges.

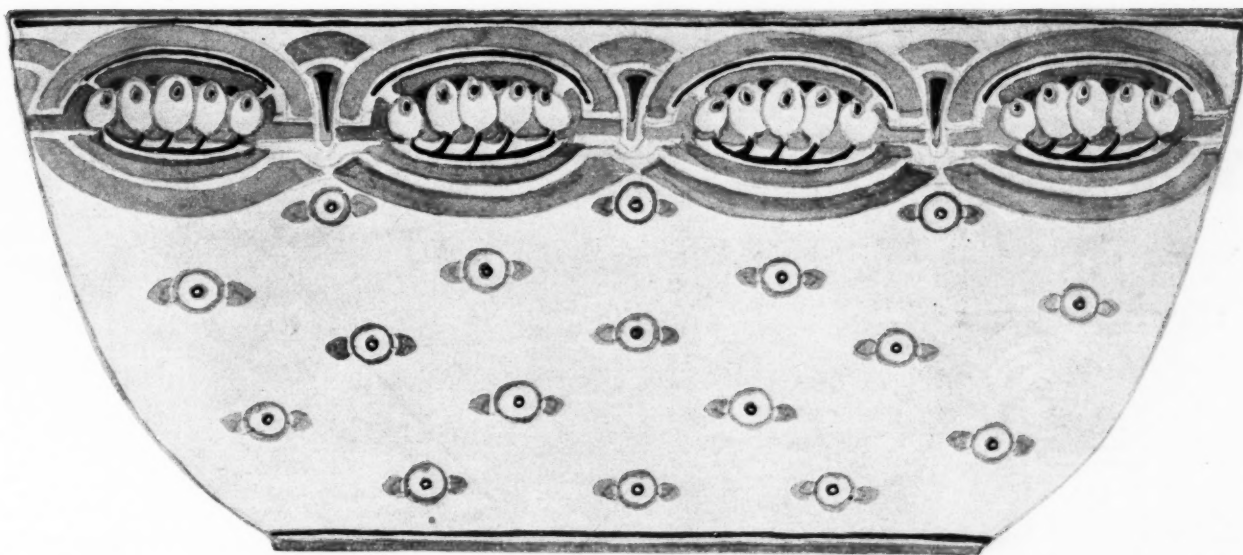
JAR—MRS. K. E. HODGDON

PUT entire design in with Black paint. Second Fire—Oil entire jar and dust with Pearl Grey three parts, Yellow Brown one part, Grey for Flesh one part.



JAR—MRS. K. E. HODGDON

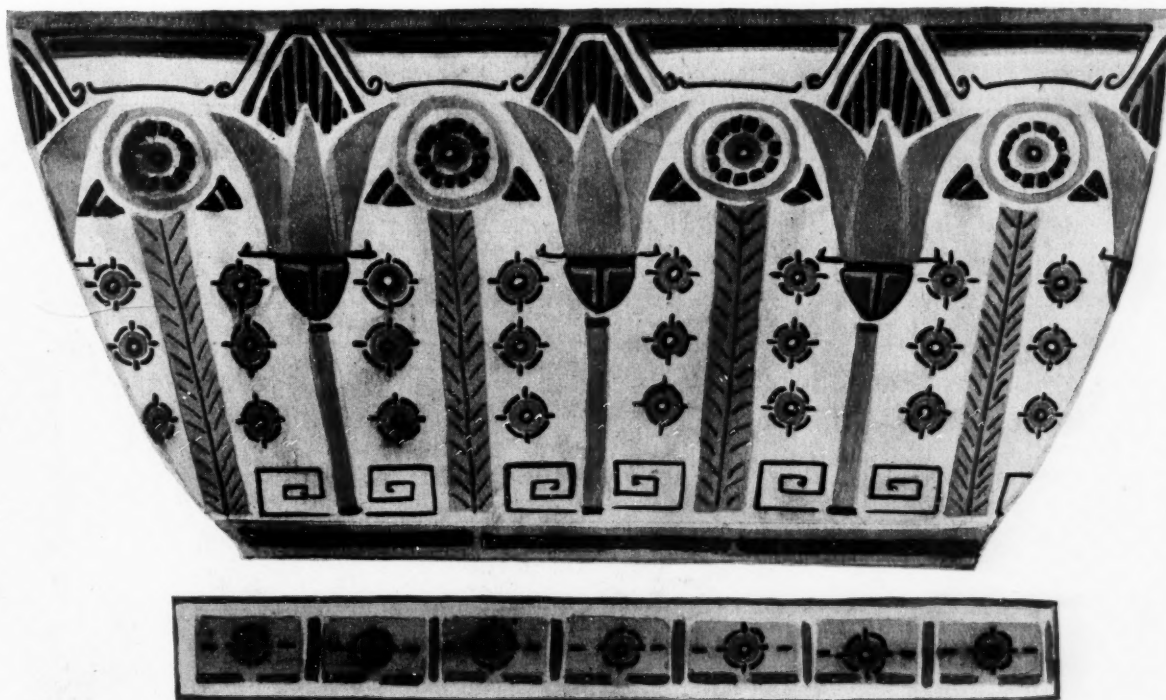
KATHRYN E. CHERRY'S DESIGN CLASS



BOWL—MRS. K. E. HODGDON

OIL the design and dust with Pearl Grey six parts, Shading Green one-half part, Sea Green one-half part.
Second Firing—Strengthen stems and darker lines by

painting a little Shading Green over them. Third Firing—Oil entire bowl, dust with Pearl Grey and pinch of Apple Green. Clean out the white forms so as to give sparkle to design.

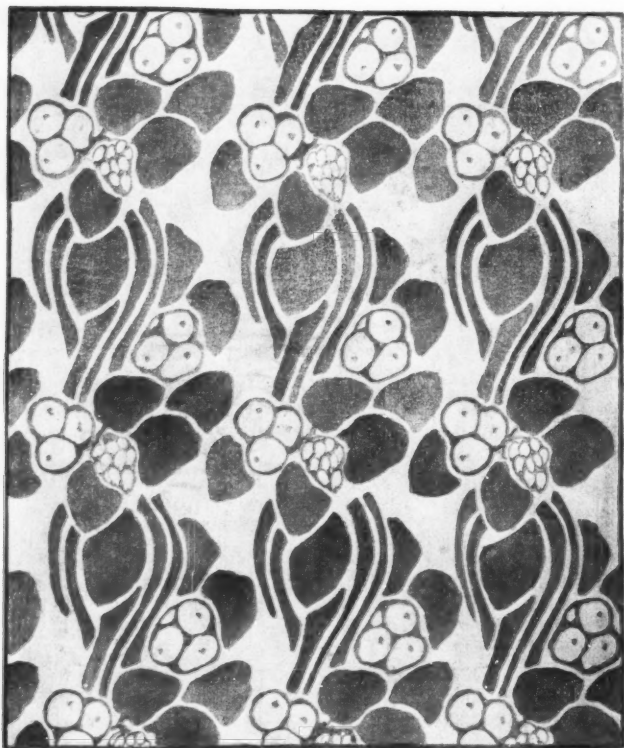


BOWL—IDA M. BROSSARD

THE medium grey tone is Apple Green two parts and Pearl Grey three parts dusted on. The darkest tone is Green

Gold. Second Firing—Retouch any imperfect places and go over the gold again.

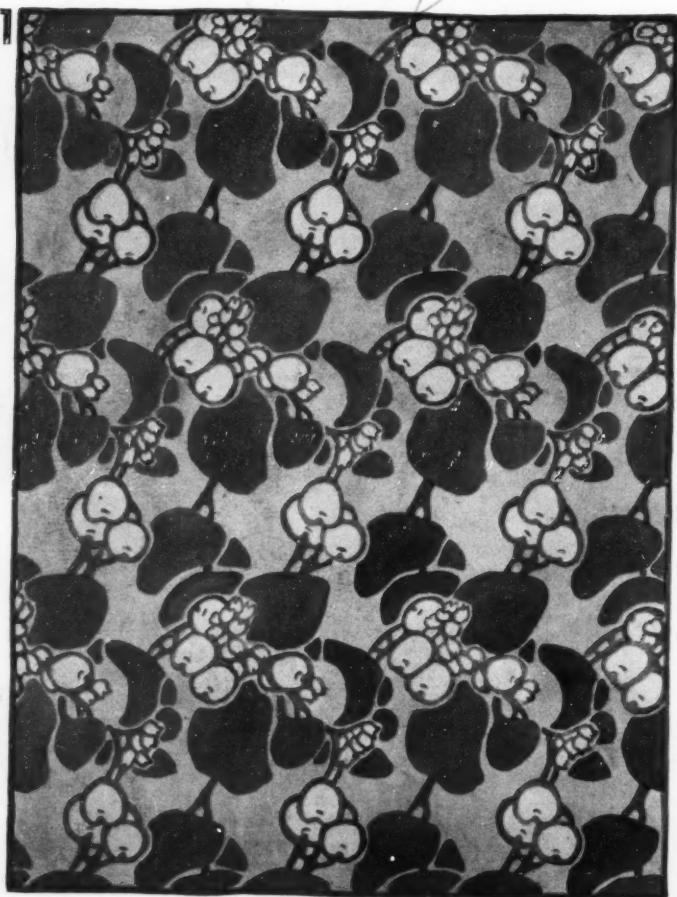
KATHRYN E. CHERRY'S DESIGN CLASS



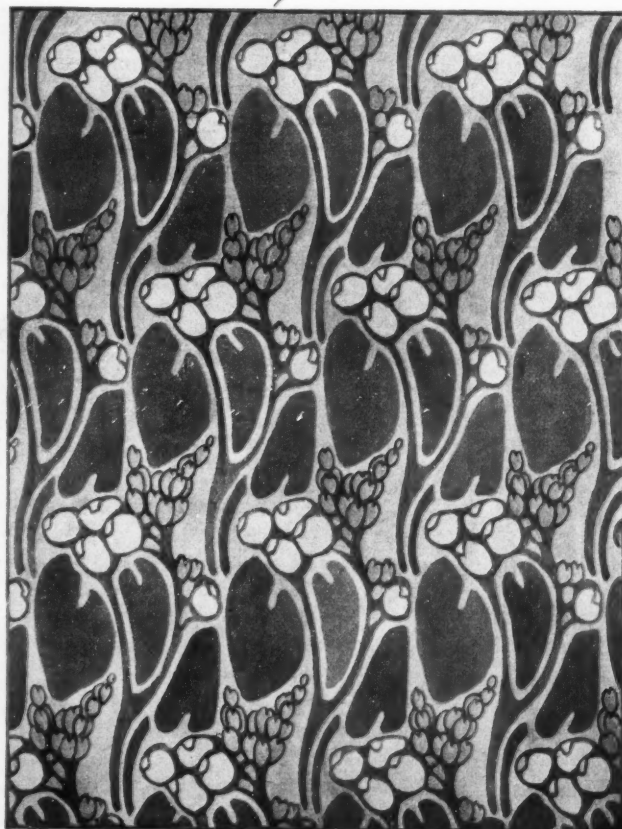
MRS. K. E. HODGDON



ANNA KREBS



MRS. L. R. LIGHTNER



PAULA FENSKA

KATHRYN E. CHERRY'S DESIGN CLASS

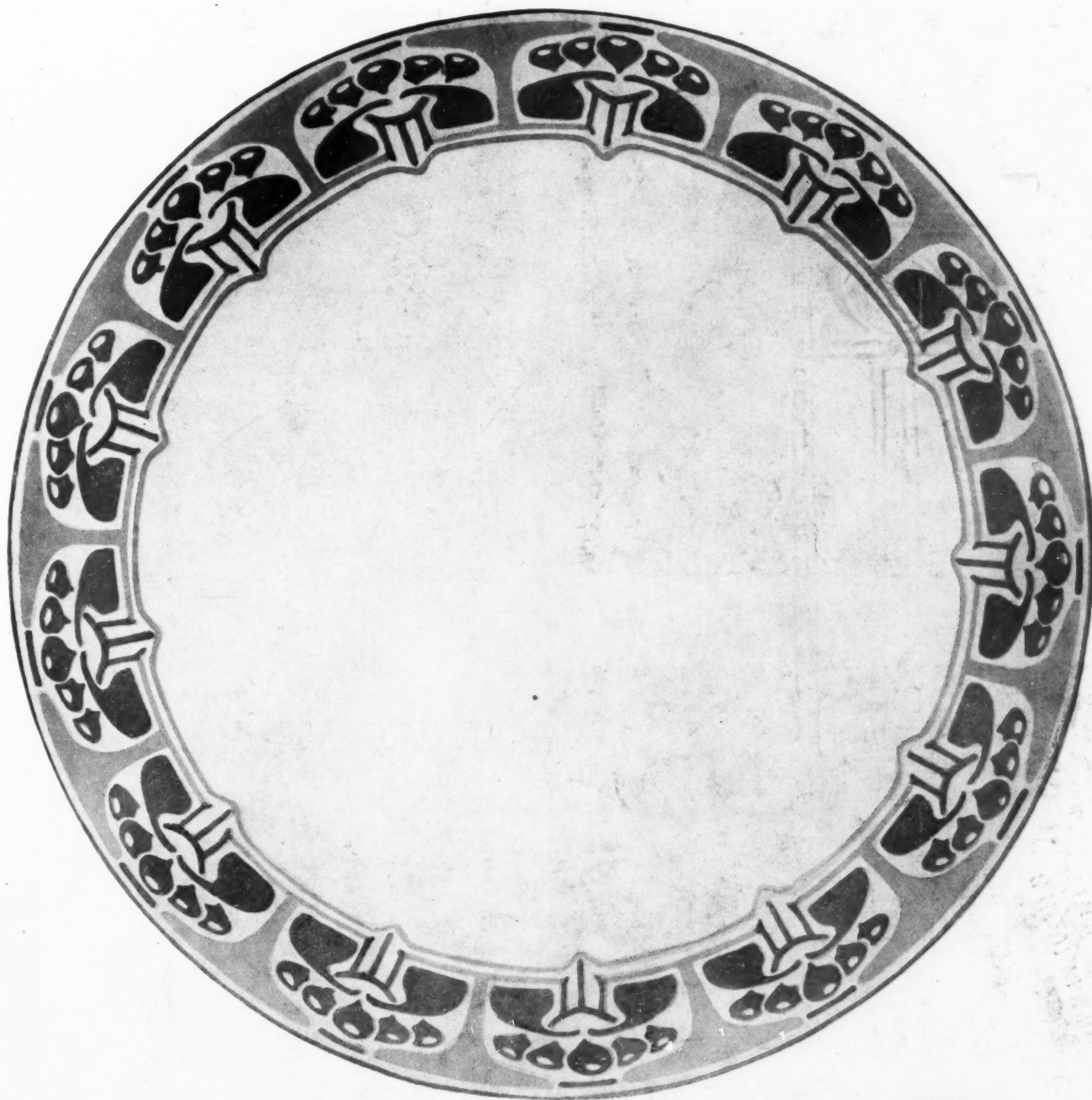


PLATE IN SOFT GREYS—MRS. L. R. LIGHTNER

OIL design, dust with Grey for Flesh one part, Pearl Grey eight parts, Apple Green one part.

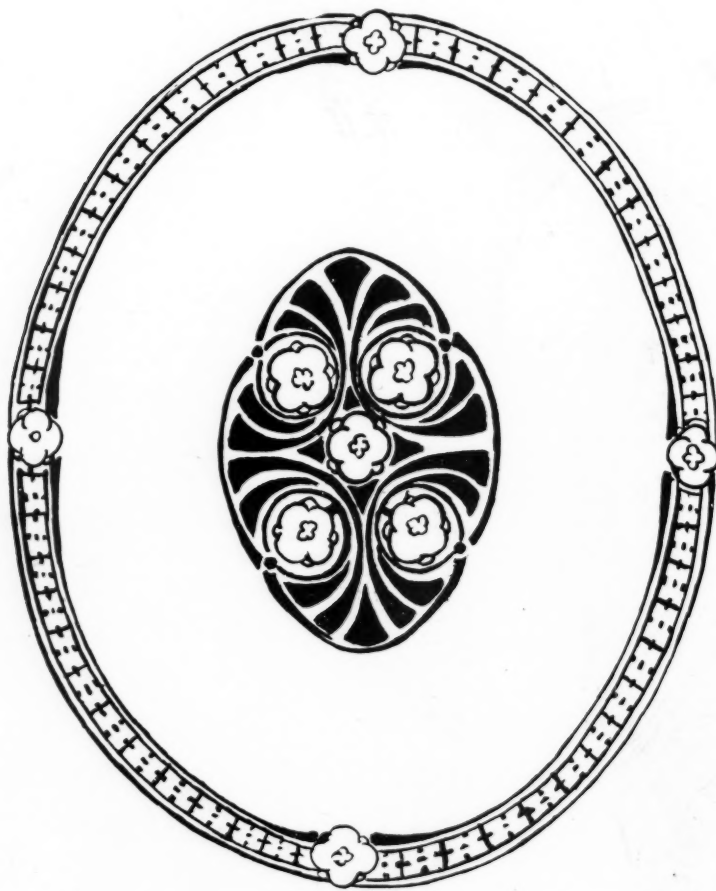
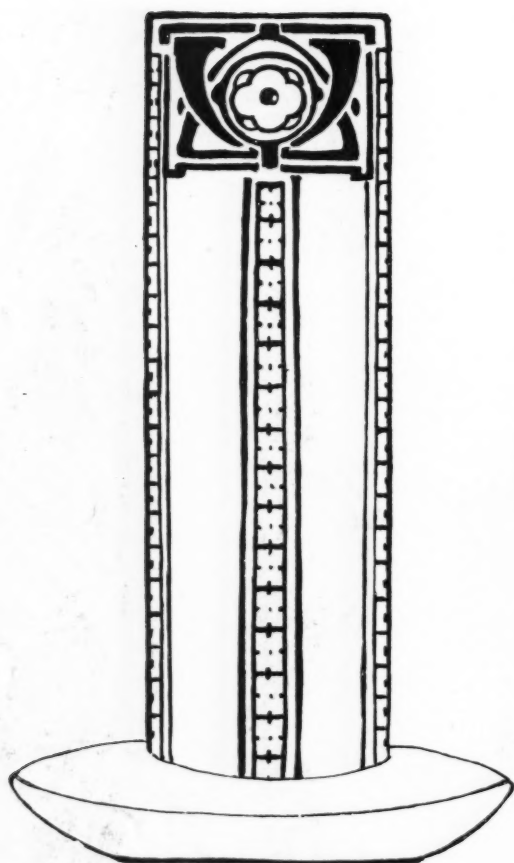
Second Fire—Oil the darker spaces in design and dust with Pearl Grey six parts, Grey for Flesh two parts.

(Same treatment for design shown on page 176.)



Section of Plate, full size

KATHRYN E. CHERRY'S DESIGN CLASS

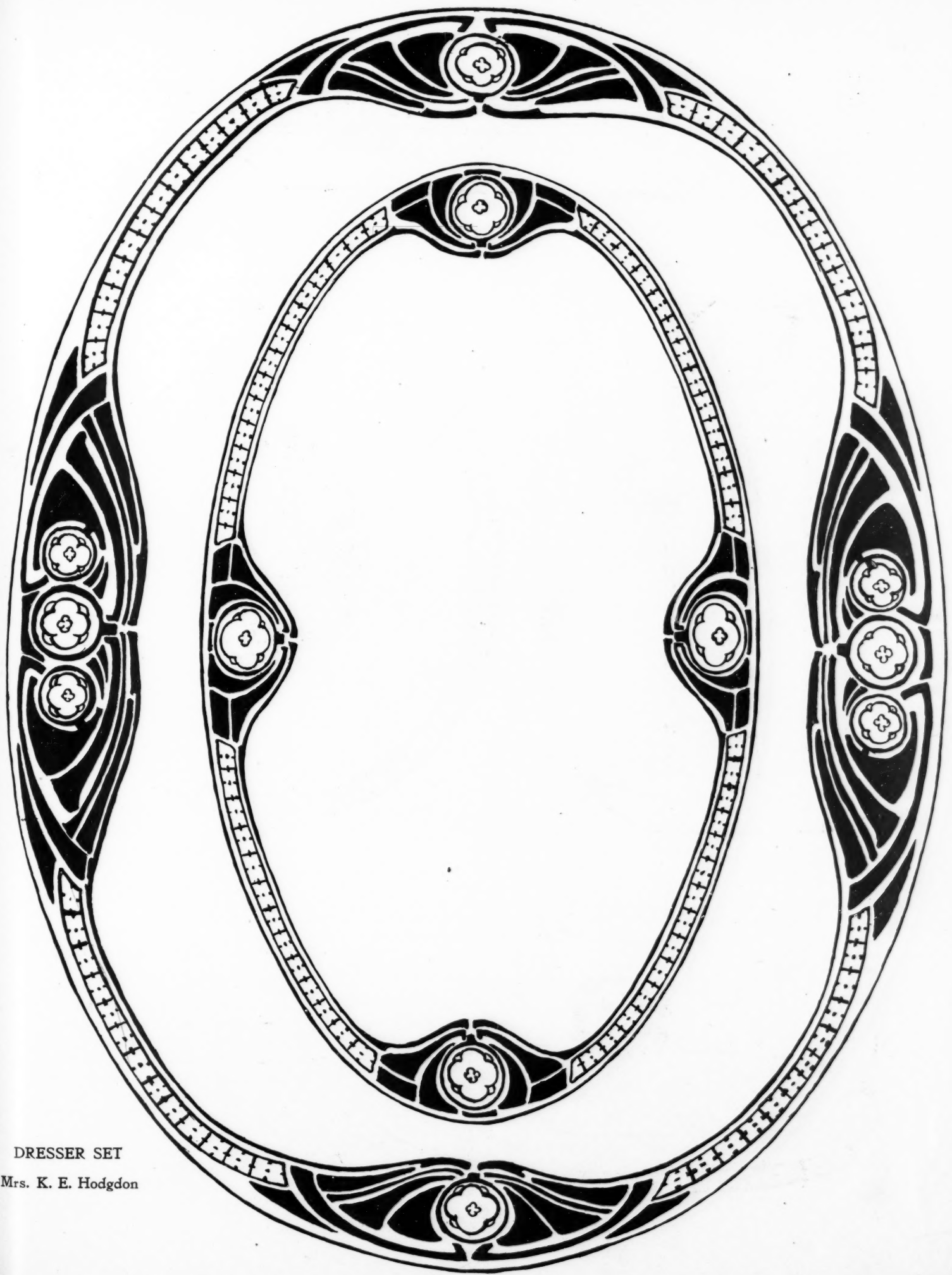


DRESSER SET—MRS. K. E. HODGDON

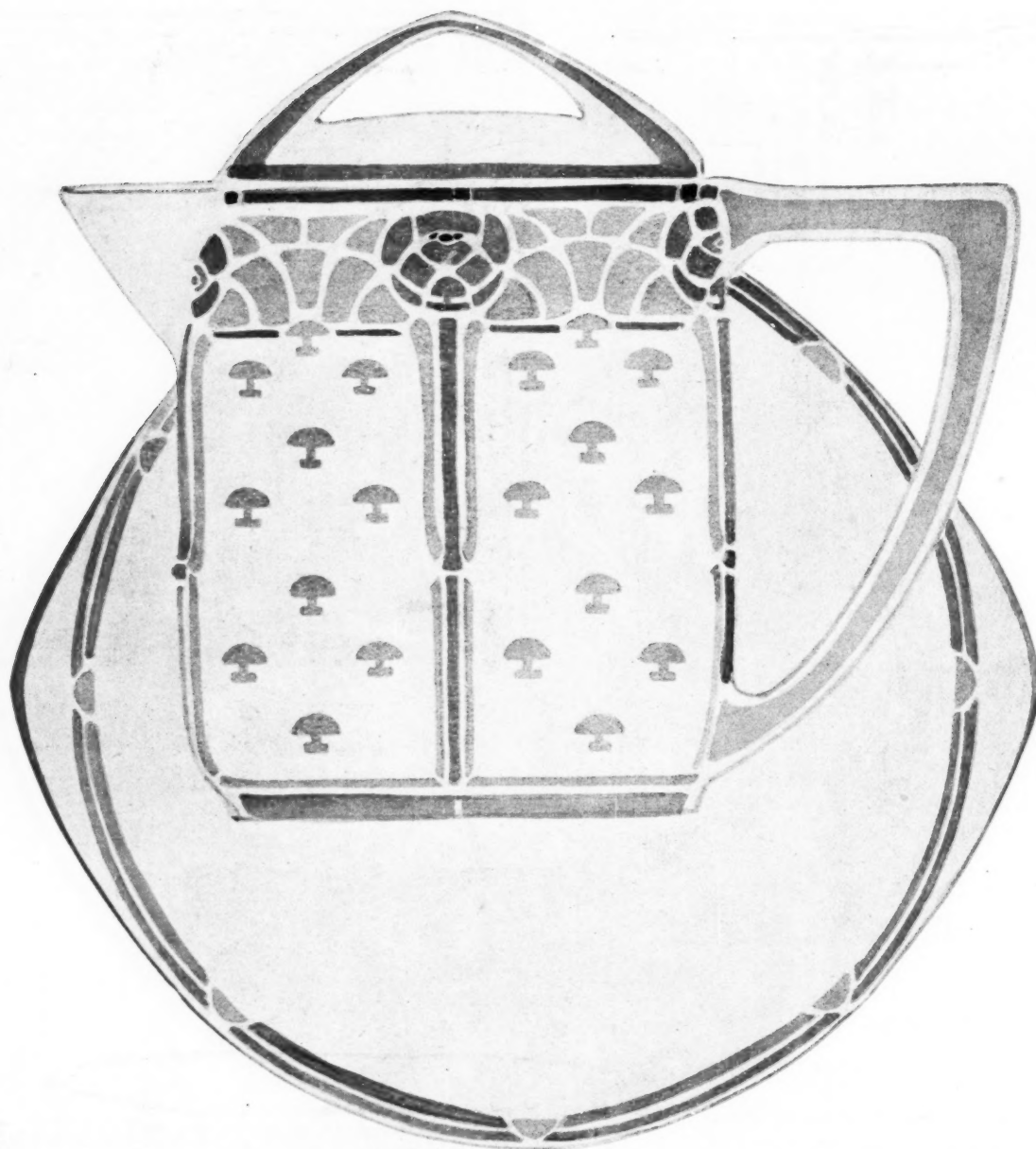
TRACE design in carefully, oil all the leaf forms and dust with Pearl Grey three parts, Apple Green one part, Yellow Green one part. The lines and circles and dark around small flowers in border, also in circles around flowers, are put in with Green Gold.

Second Fire—The small spots in flowers are made of Coral Enamel.

KATHRYN E. CHERRY'S DESIGN CLASS



DRESSER SET
Mrs. K. E. Hodgdon

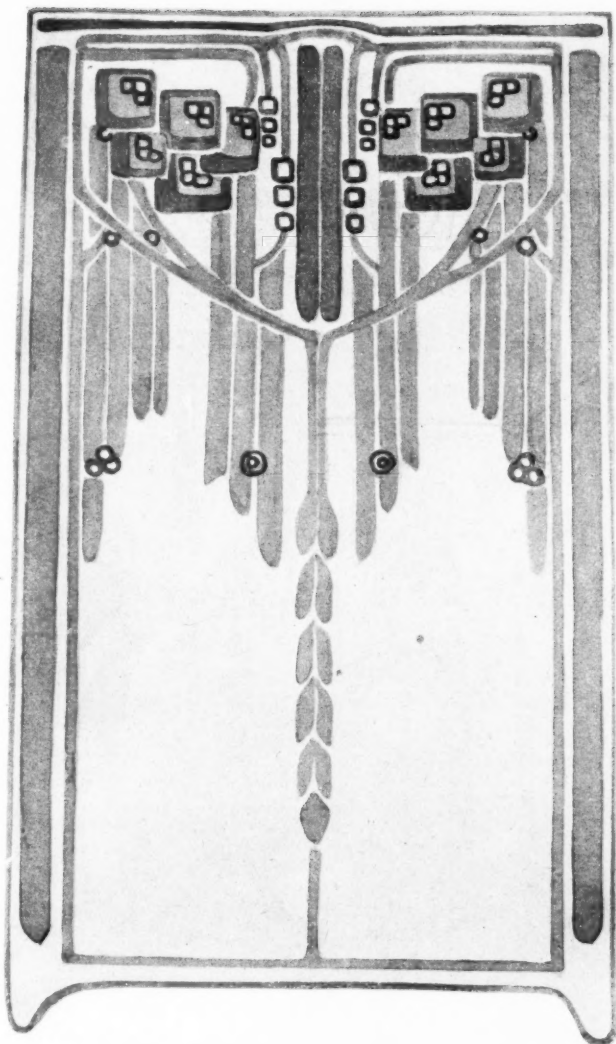


SYRUP JUG—PAULA FENSKA

Oil the entire design and dust with Pearl Grey three parts, Apple Green one part, Violet No. 2 one part. Second Firing—Oil the darker spaces and dust with Yellow Brown. This design can be treated with the two shades of gold using white gold and green gold.



BORDER—PAULA FENSKA
KATHRYN E. CHERRY'S DESIGN CLASS



VASE—CARRIE HETLAGE

TRACE design on vase and put in with Roman Gold.

Second Firing—Go over the entire vase, design included, with Yellow Brown Lustre.

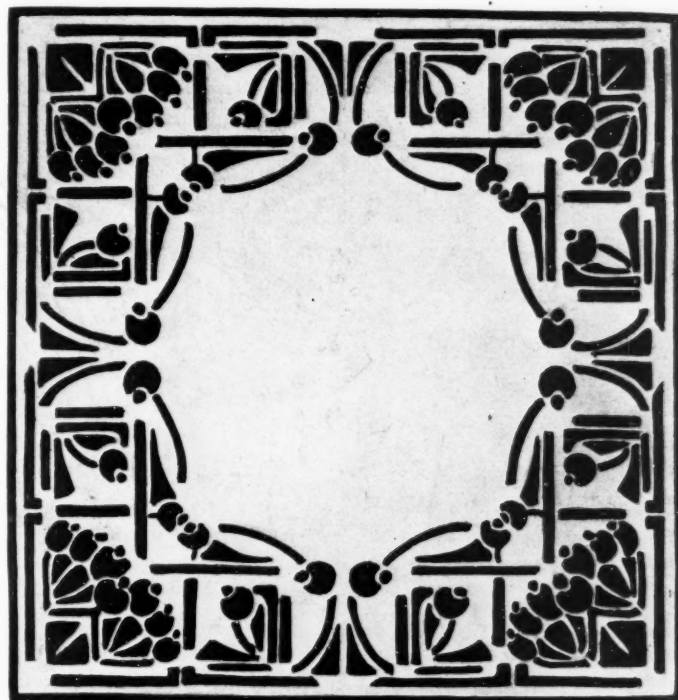
Third Firing—Go over the gold on flower forms only, so it will be bright; the centers are made of Coral Enamel.



LANDSCAPE PITCHER IN DELFT COLORS
CARRIE HETLAGE

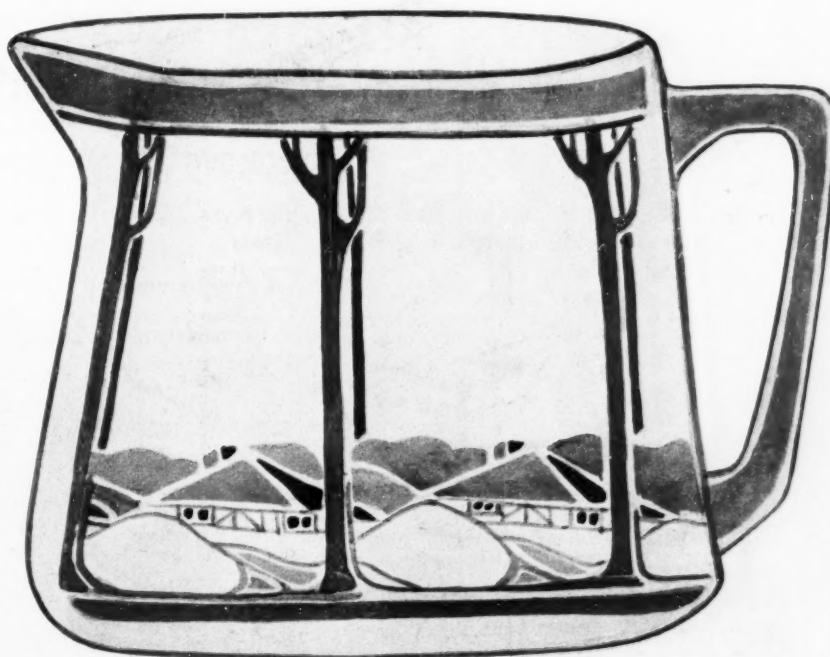
FIRST Fire—Oil design and dust with Banding Blue one part, Copenhagen Grey three parts, Violet one part.

Second Fire—Oil the darker places and dust with same color used in first firing.

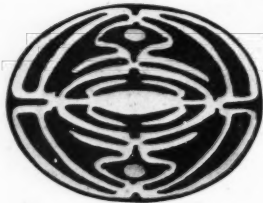


JEWEL BOX—PAULA FENSKA

The entire design is Roman Gold. Second Fire—Go over the box with Dark Green Lustre.



KATHRYN E. CHERRY'S DESIGN CLASS



BAR PINS AND HAT PINS—MRS. L. R. LIGHTNER

PUT designs in with gold, then fire.

Second Fire—Wash light Green Lustre over entire surface then put Coral Enamel in small spaces.

MATCH BOX—MRS. L. R. LIGHTNER

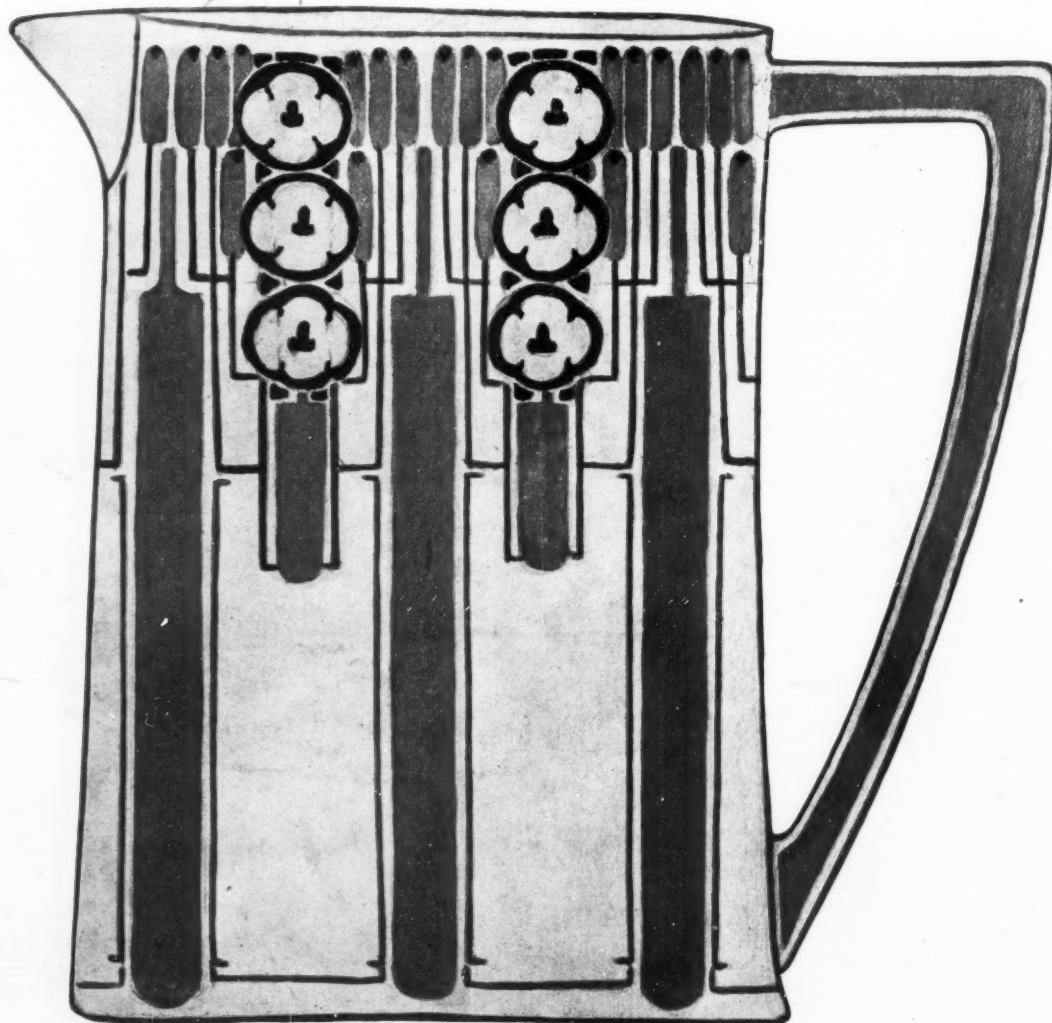
TAKE a plain box and paint Yellow Brown Lustre over entire surface then fire.

Second Fire—Trace design in with Black paint, everything except the centers, for these use Coral Enamel.



HOT WATER PITCHER—ANNA KREBS

DUST the medium toned grey in design with Pearl Grey three parts, Grey for Flesh one part. Then put the dark tone in with Green Gold. Second Fire—Retouch Gold.



HOT WATER
PITCHER
ANNA KREBS

KATHRYN E. CHERRY'S DESIGN CLASS

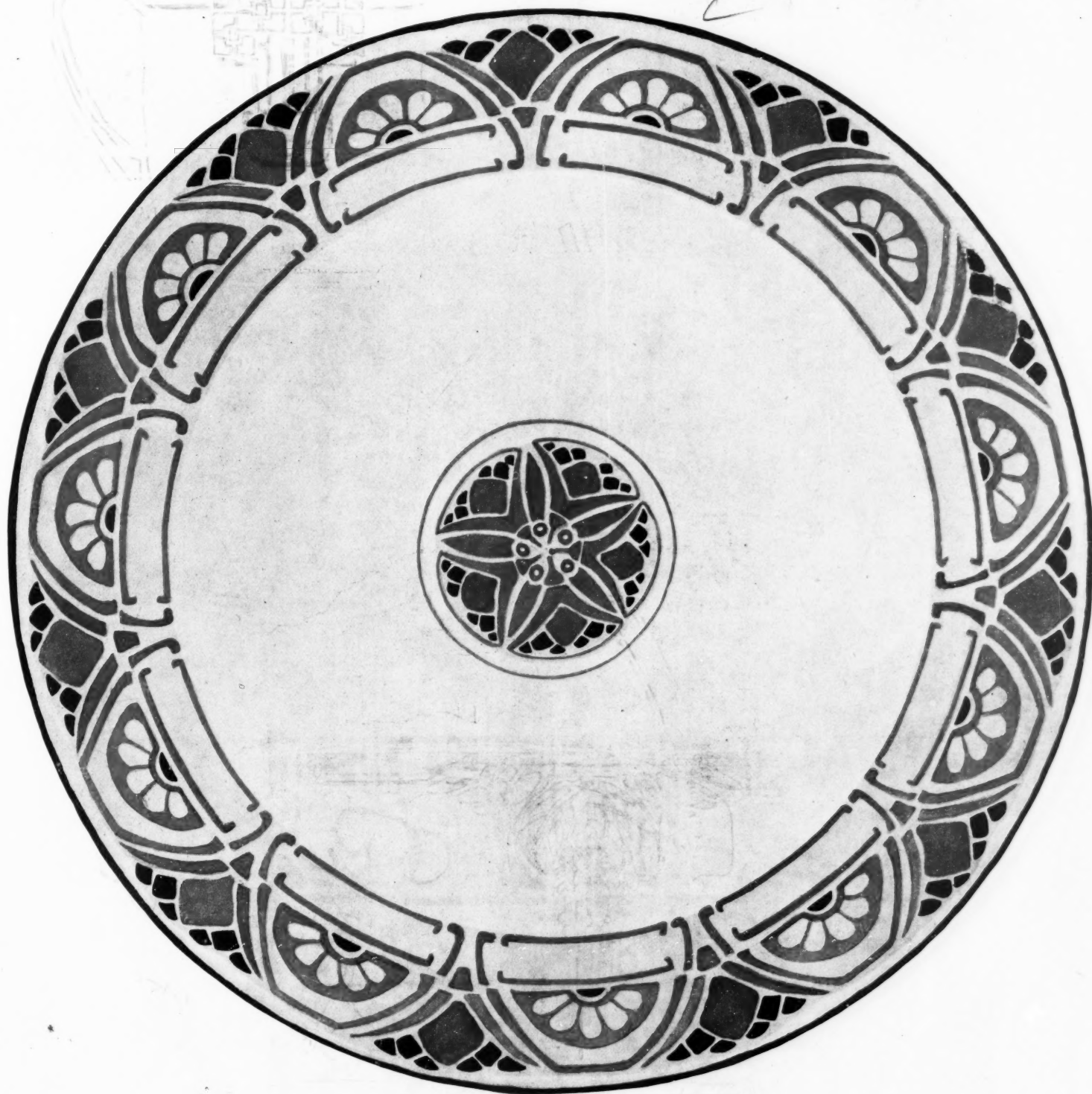


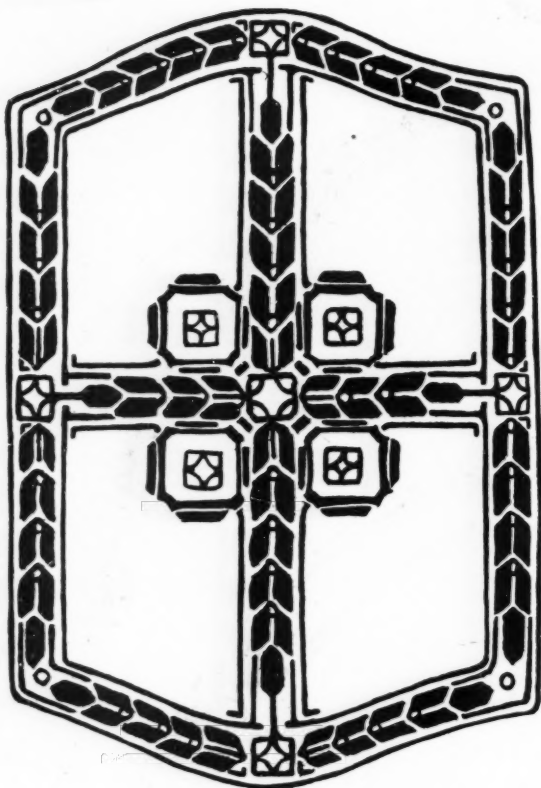
PLATE DESIGN—IDA BROSSARD

FIRST Fire—Oil the design and dust with Grey Green one part, Pearl Grey one part.

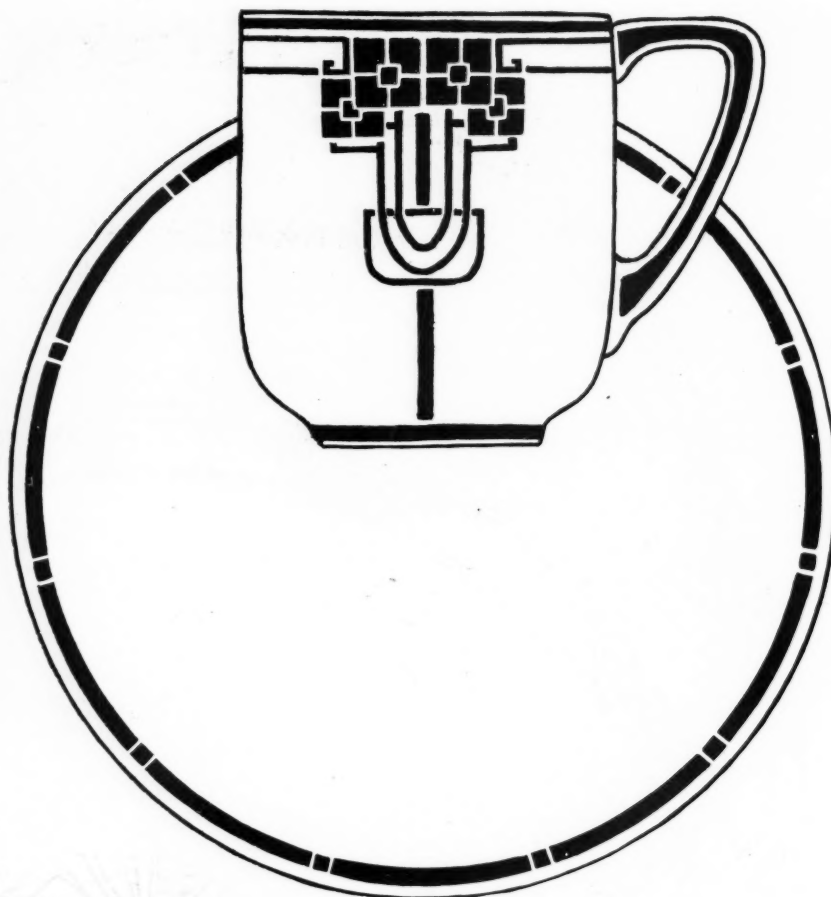
Second Fire—Oil the dark spaces and dust with Yellow Green one part, Shading Green one part, Pearl Grey four parts.

Third Fire—Oil entire ~~vase~~ plate, pad very dry after allowing plate to stand long enough so it will not take much color, then dust with Pearl Grey with a pinch of Lemon Yellow.

KATHRYN E. CHERRY'S DESIGN CLASS



PIN TRAY—MRS. L. R. LIGHTNER
(Treatment page 180)



CUP AND SAUCER—CARRIE HETLAGE
(Treatment page 176)



BORDER—PAULA FENSKA



BORDER—MRS. L. R. LIGHTNER

KATHRYN E. CHERRY'S DESIGN CLASS

PLATE FOR GOLD AND BRIGHT COLOR—
CARRIE HETLAGE



PLATE—CARRIE HETLAGE

Oil and dust with Apple Green one part, Pearl Grey two parts, Shading Green, one part.

KATHRYN E. CHERRY'S DESIGN CLASS

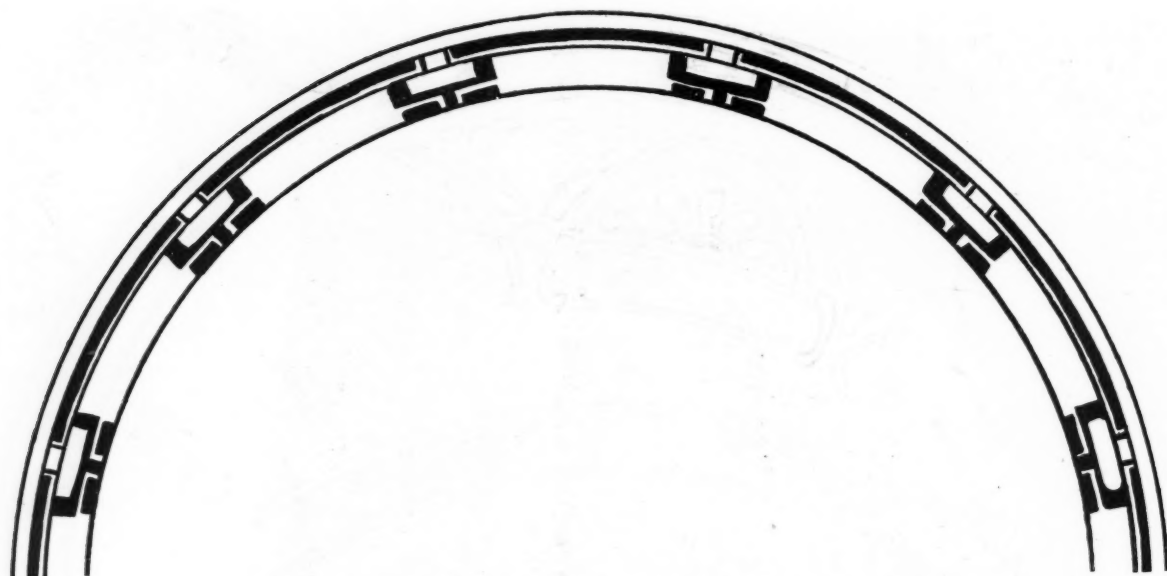
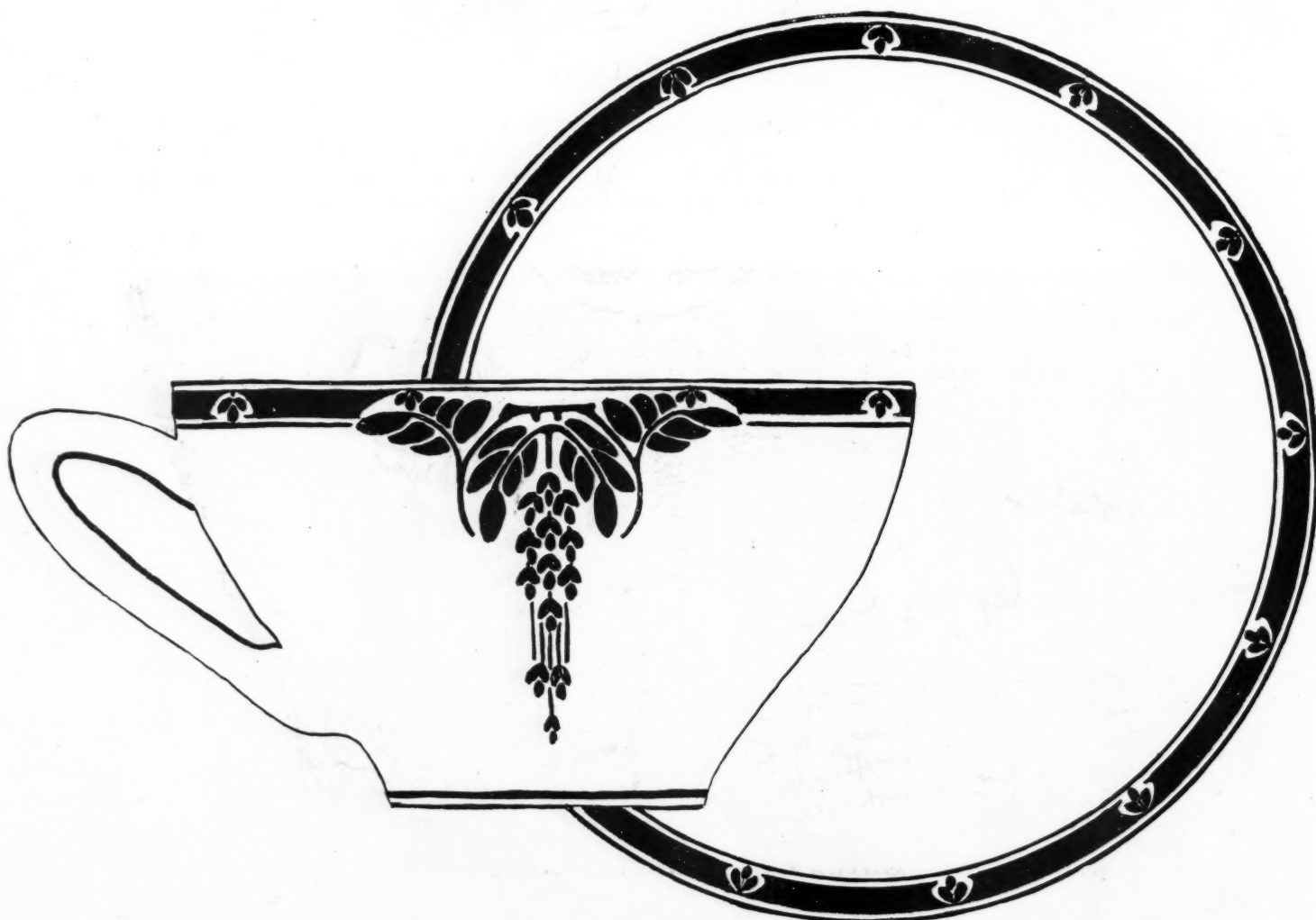


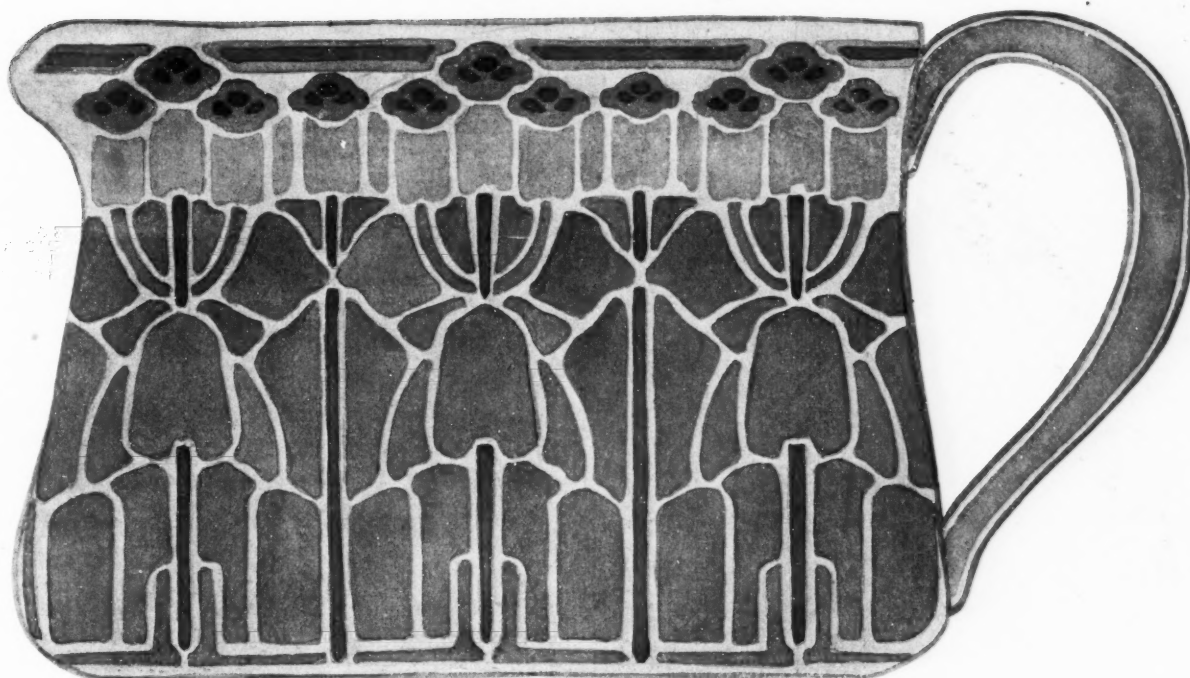
PLATE FOR GOLD AND BRIGHT COLOR—IDA BROSSARD



CUP AND SAUCER, WISTERIA—MRS. L. R. LIGHTNER

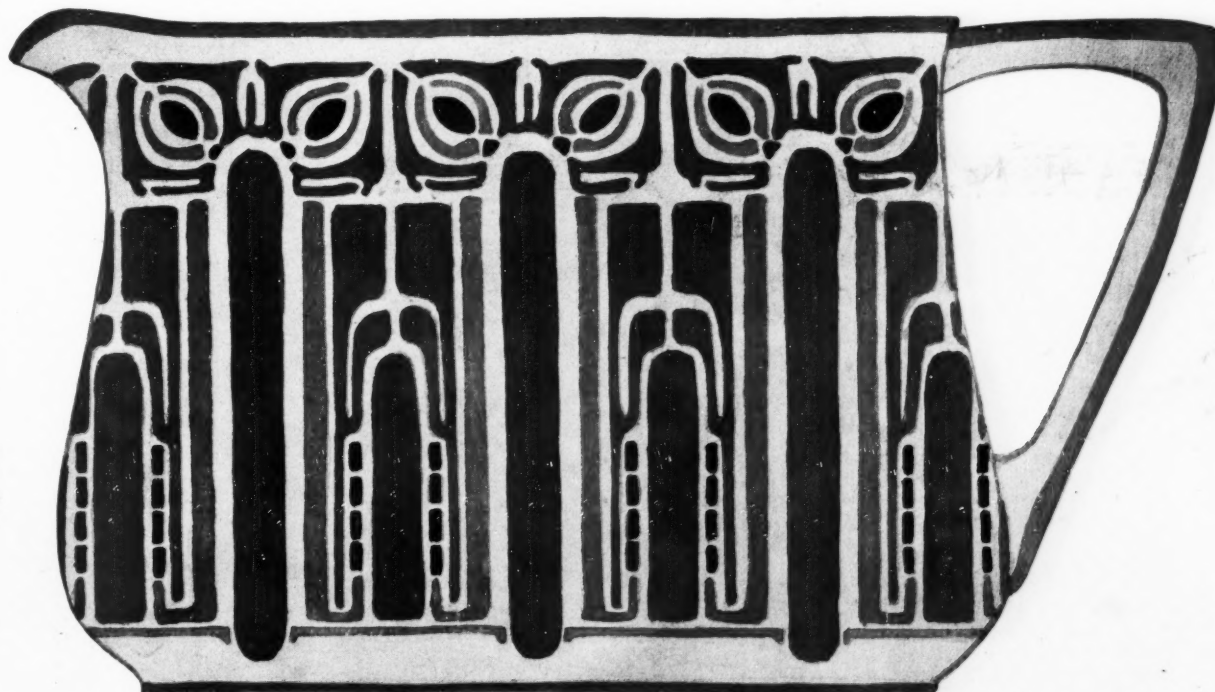
Oil and dust leaves and border with Moss Green one part, Pearl Grey four parts. Flower forms dust with Pearl Grey four parts, Violet No. 2 two parts.

KATHRYN E. CHERRY'S DESIGN CLASS



PITCHER—PAULA FENSKA

OUTLINE design with India Ink, oil the lower leaves, dust with Pearl Grey three parts, Apple Green two parts, Moss Green one part. Oil flower forms, dust with Peach Blossom three parts, Grey Yellow two parts, Pearl Grey two parts. Bands are the same color as the lower leaves. Second Fire—Repair any uneven spaces. Third Fire—Oil entire pitcher, pad very dry. Dust with Ivory glaze and a pinch of Grey Yellow.



PITCHER—MRS. L. R. LIGHTNER

THE darkest color is Pearl Grey ten parts, Apple Green one part, Lemon Yellow one part, Grey for Flesh one-half part. The lighter grey is Pearl Grey five parts, Apple Green one part. The darkest spot in center of flower form is Yellow Green clear.

KATHRYN E. CHERRY'S DESIGN CLASS

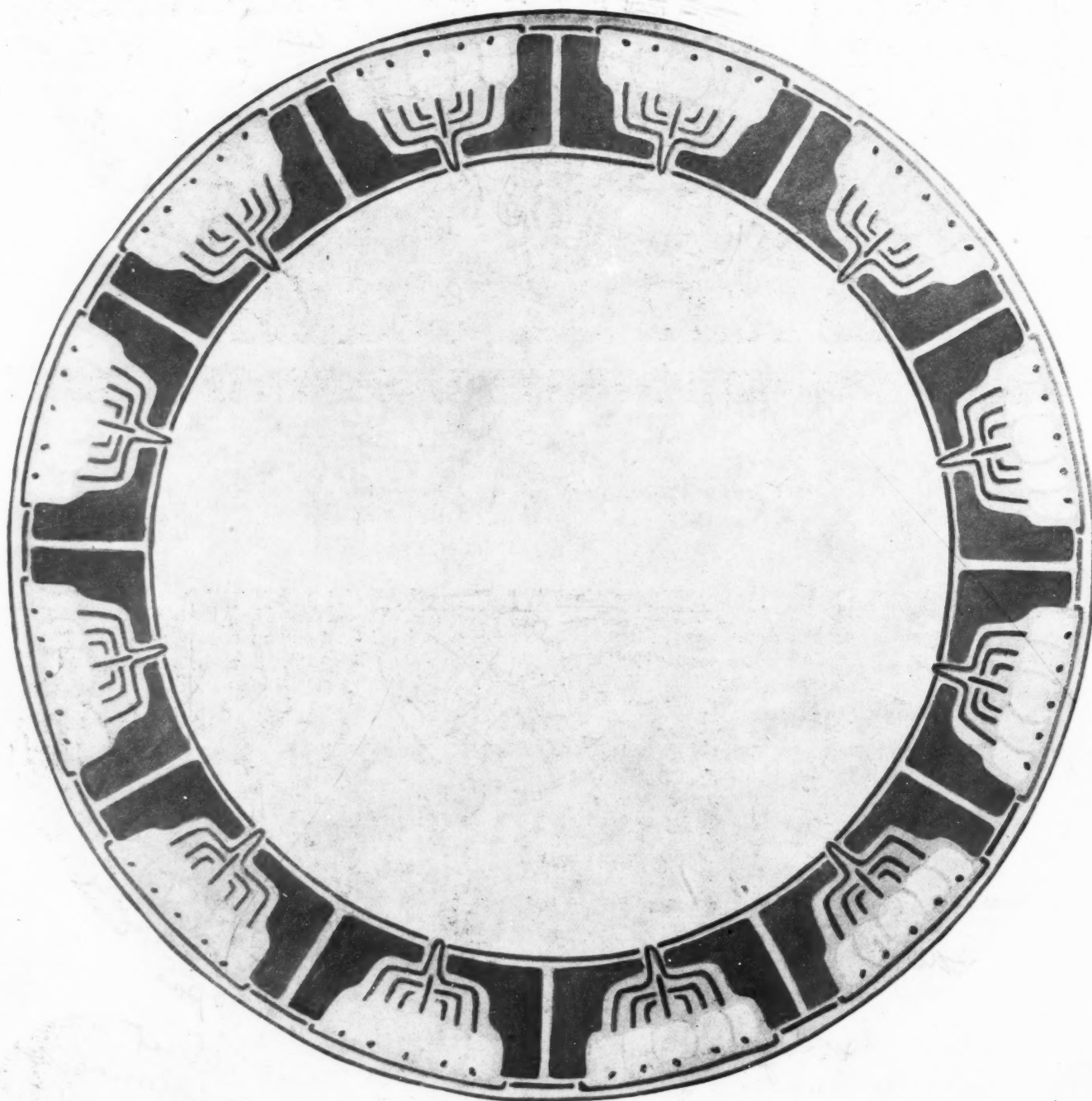
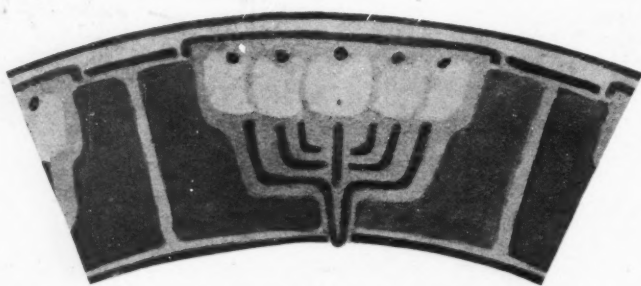


PLATE IN SOFT GREYS—MRS. L. R. LIGHTNER

(Treatment page 165)

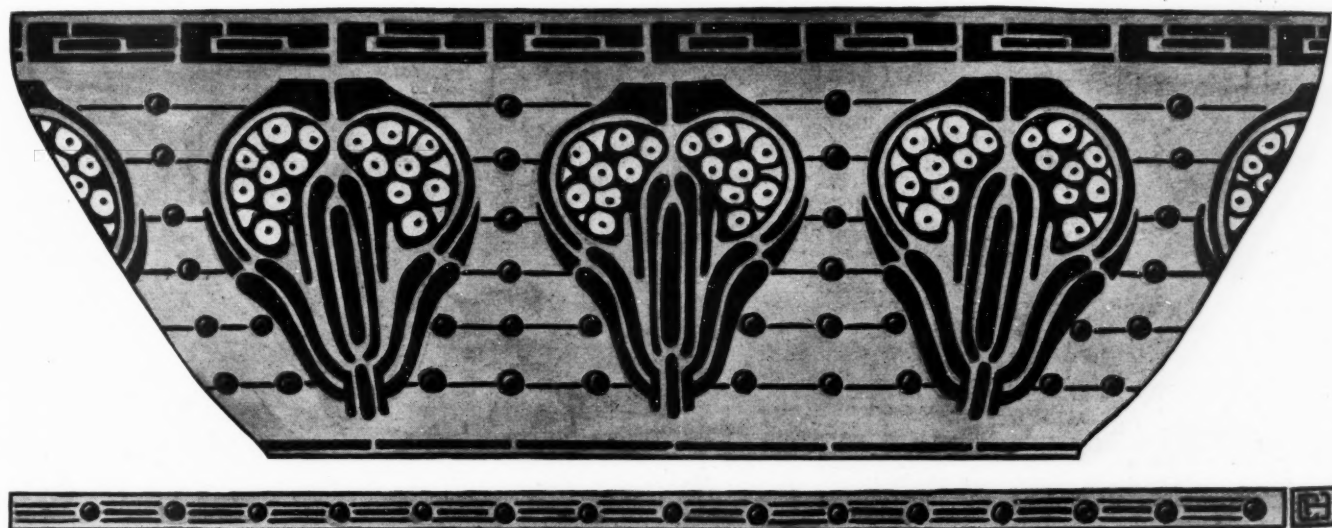


Section of Plate, full size

CUP AND SAUCER (Page 172)—CARRIE HETLAGE

Design in gold with center in green paint, using Yellow Green or Sea Green.

KATHRYN E. CHERRY'S DESIGN CLASS



BOWL—CARRIE HETLAGE

The entire design is Green Gold, the centers of flowers are Green Enamel.



BOWL—MARJORIE POST

THE darkest grey is Banding Blue three parts, Sea Green one part, Pearl Grey four parts, dusted on, the lighter grey tone is Pearl Grey four parts, Sea Green one-half part, Deep Blue Green one-half part. Second Fire—Repair all edges and bad places in dusting with same colors used for first fire.

KATHRYN E. CHERRY'S DESIGN CLASS

CALIFORNIA PASSION FLOWER

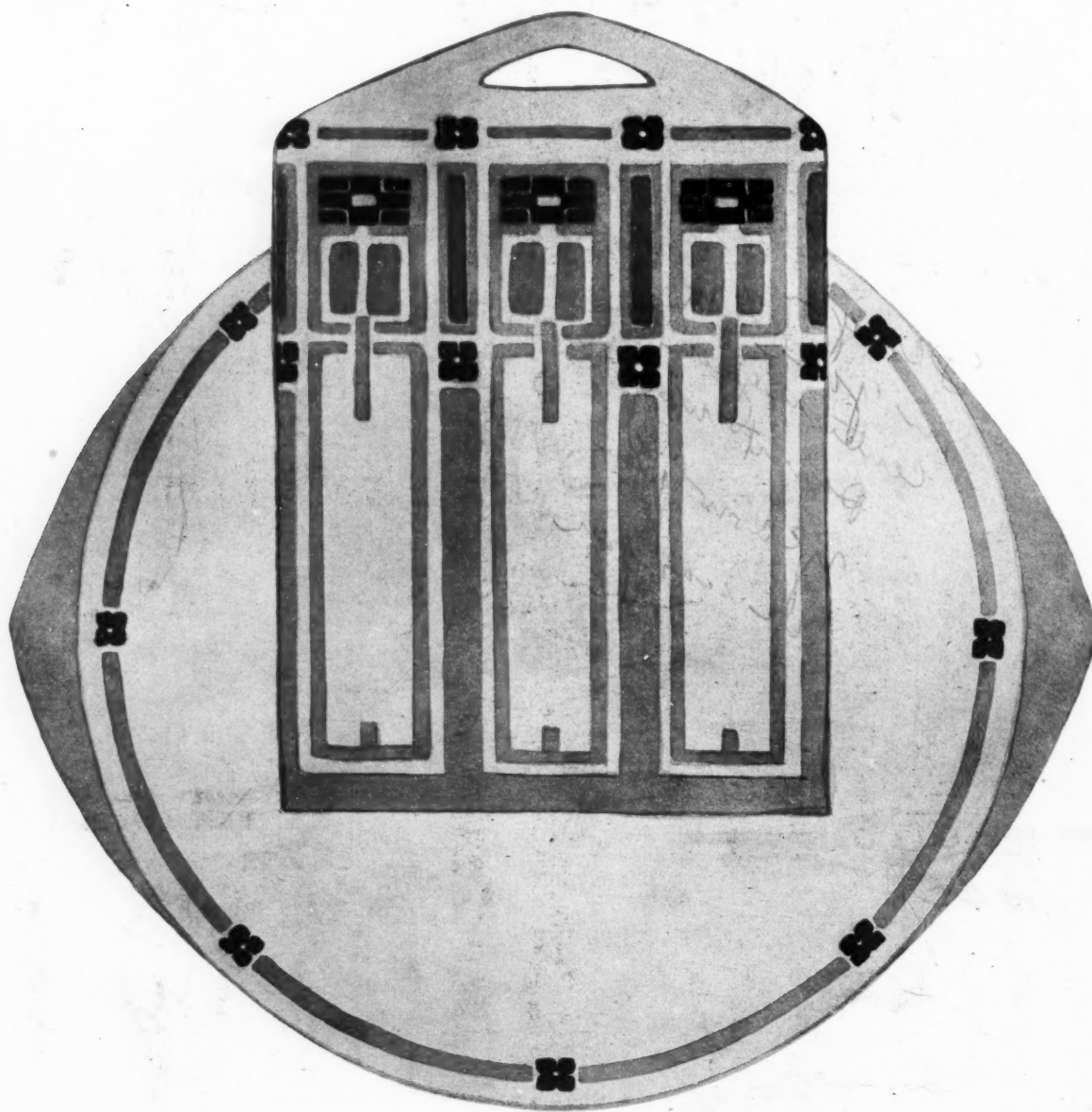
(Supplement)

Kathryn E. Cherry

FIRST Firing—Paint in flowers with Carnation, use color very thin so it is a very delicate pink; the leaves are Yellow Green and Brown Green; for the lighter ones

Shading Green and a little Violet for the darker ones; the shadow leaves are Violet and Copenhagen Blue. Wash in background Yellow Green and Yellow Brown.

Second Firing—Use Rose on the flowers; Yellow Brown for the stamens and Auburn Brown in the very center. Retouch the leaves with same color used in first firing.



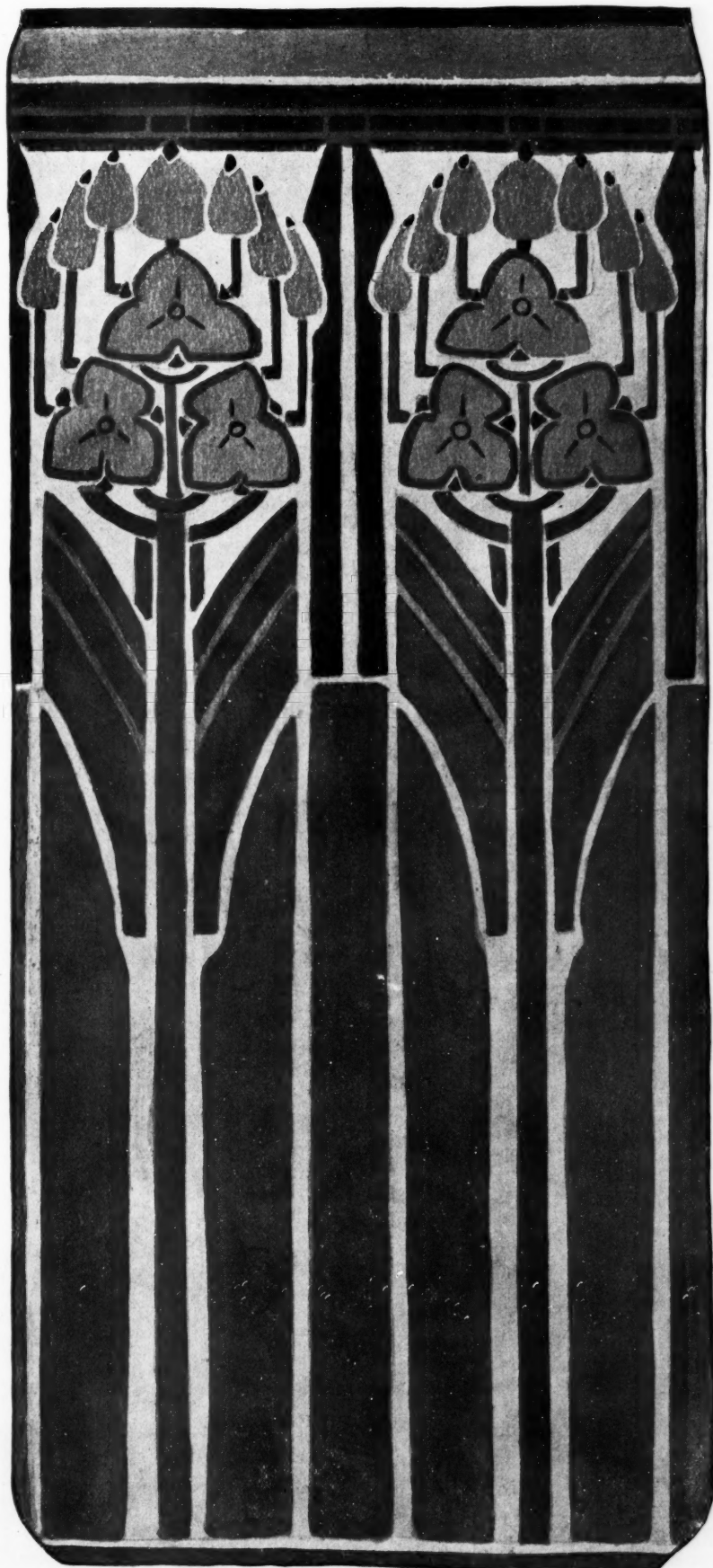
MARMALADE JAR—CARRIE HETLAGE

TRACE design in carefully, outline with India Ink. Oil the darkest forms with Special Oil; dust with Banding Blue three parts, Violet No. 2 one part, Ivory Glaze three parts; then oil the lighter grey spaces, dust with Pearl Grey three parts, Copenhagen Blue one part, Apple Green one part.

Second Fire—Straighten all edges, patch any imperfect lines and fire.

Third Fire—Oil the entire surface, dust with Pearl Grey and a pinch of Deep Blue Green, just enough to give a blueish cast.

KATHRYN E. CHERRY'S DESIGN CLASS



VASE—MRS. M. W. CAUDLE

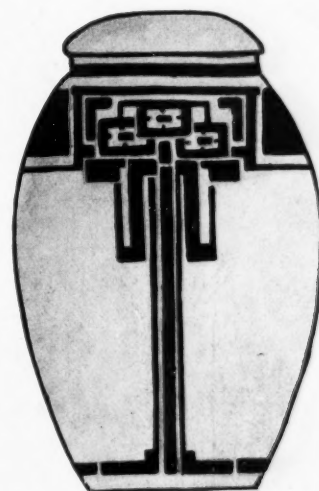
KATHRYN E. CHERRY'S DESIGN CLASS

VASE—MRS. M. W. CAUDLE

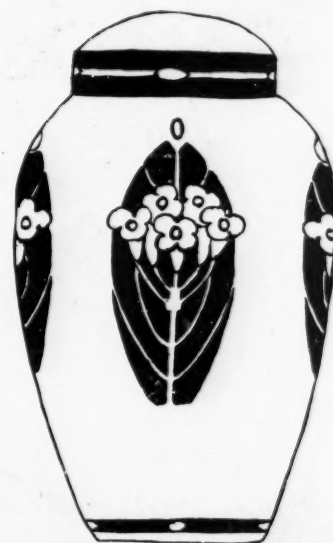
TRACE design in oil, the leaves below flowers, and dust with Pearl Grey three parts, Grey for Flesh one part, Yellow Green one part. The buds and flowers are oiled then dusted with Ivory Glaze three parts, Lemon Yellow one-half part, Yellow Brown one-half part.

Second Fire—Repair all uneven places.

Third Fire—Oil entire vase, dust with Ivory Glaze ten parts, Lemon Yellow one part. Clean flowers out so they will be a clear color.



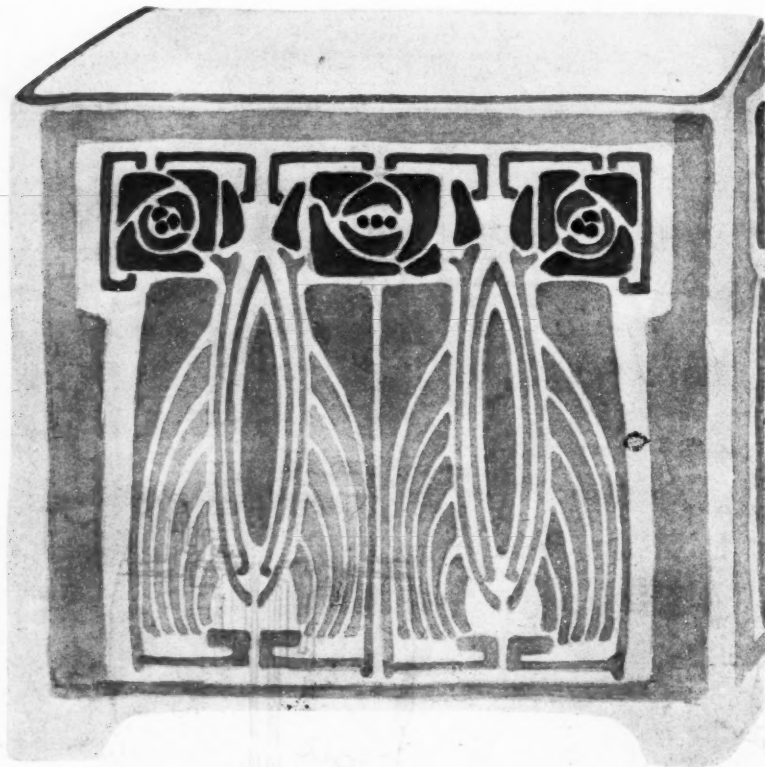
CARRIE HETLAGE



MRS. M. W. CAUDLE

SALTS AND PEPPERS

THESE are to be carried out in gold in dark spaces with a bright color in small white spaces.



FERNERY DESIGN—MRS. L. R. LIGHTNER

TRACE design in. The roses are Roman Gold, the leaves and stems are white gold.

Second Firing—Put a thin wash of Yellow Lustre on entire design and background. Clean out the roses and go over the roses again with the Roman gold. Use Coral Enamel in center.



PIN TRAY—MRS. L. R. LIGHTNER (Page 172)

PAIN'T in design with Roman Gold and fire.

Second Firing—Go over gold again, in the small white places use Coral Enamel.

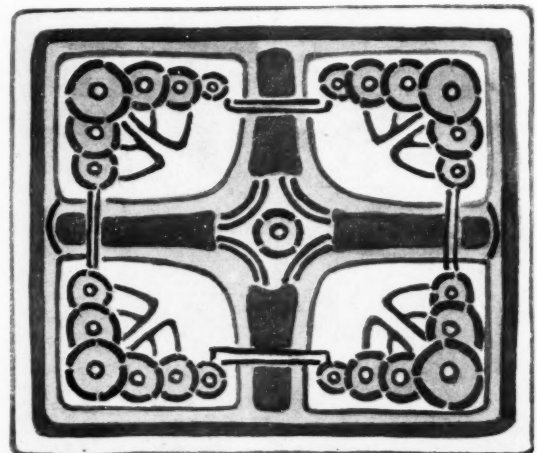


ANSWERS TO CORRESPONDENTS

Mrs. O. C. L.—Your trouble is probably in the ware, the company usually replaces such pieces, so you had better see your dealer. Ceramic Belleek requires a very light fire, usually a rose heat. Willett's Belleek requires a hotter fire but does not stand as much heat as the china.

Miss N. W.—The decalcomania does not wear as well as two coats of the gold. Probably the trouble with the ware blistering was due to over-fire.

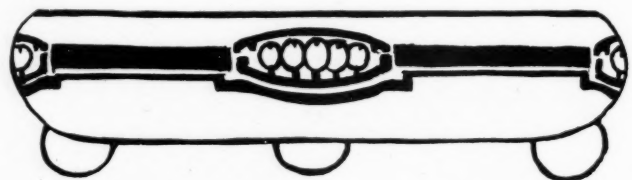
M. E. S.—The cause of your gold rubbing off is due to too light a fire. It is all right to use lavender oil for mixing. Use the zinc in powder form for the flue.



BOX—MRS. L. R. LIGHTNER

THE darkest places in design are put in with Roman gold, then fired.

Second Firing—The grey back of design is Yellow Brown Lustre; the grey in flowers is Yellow Enamel; the very center is Coral Enamel.



ALMOND DISH—MRS. L. R. LIGHTNER

PAIN'T in design with Green Gold then fire.

Second Fire—Put Yellow Lustre in the flower forms and go over the gold again.



BORDER—MRS. L. R. LIGHTNER

KATHRYN E. CHERRY'S DESIGN CLASS



AMARYLLIS—KATHRYN E. CHERRY

(Treatment page 162)

WHITE CHINA

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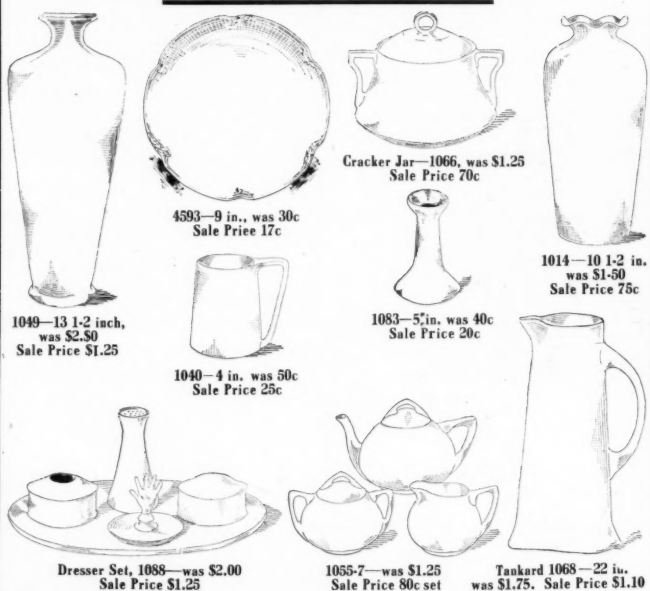
If you want to get more merit into your painting, and produce work that sells, send at once for a copy of **Colors and Coloring in China Painting**. This book gives more pointers and real information than found in a dozen ordinary books on china painting. It contains the Essence of a \$20 Course the equal of twenty or thirty lessons.



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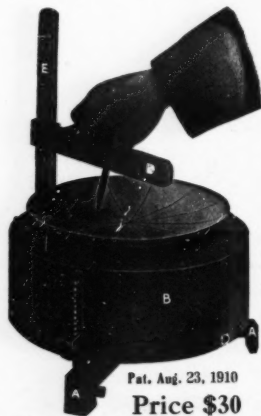
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